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a Square Piano by
Ignaz Pleyel

Open Academy

How everyone
benefits from the
outreach activities of
Academy students

Academy People

All the news from
alumni, students
and staff

The Bulletin[®]

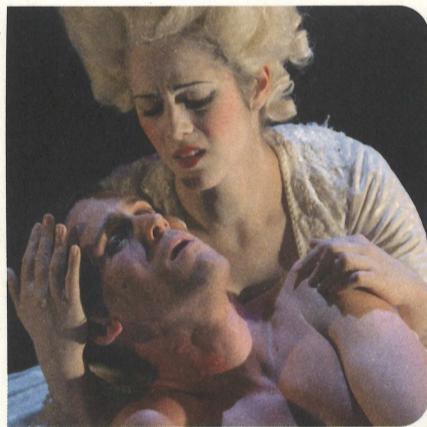


**Royal
Academy
of
Music**

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Welcome to The Bulletin —
your way to keep up-to-date with all
the latest news at the Royal Academy
of Music. We're always interested to
receive comments and proposals for
future articles — if you'd like to get
involved, please get in touch!



Over the past few years, many different Open Academy activities have become established throughout Academy life. Here, we find out about one of our most recent initiatives. John Barber, Producer of Open Academy since September, talks with two fourth-year students fresh from leading their latest education workshop: Pete Truin, who plays jazz saxophone, and violist Julia O'Riordan.

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John: The idea behind Open Academy is to extend the reach of training that we give to students and to encourage performers to interact with a wider range of audiences – both inside and outside of the Academy. Third-year undergraduates all take part in the Music in Community course, where they work with guest musicians from a range of backgrounds and learn ways to introduce and explore music in a variety of settings – from toddler groups to residential care homes. This year, we've added an elective for a smaller number of fourth-year students who wish to study this in more detail and develop their creative leadership skills. As well coming to seminars at the Academy, all of the students on the elective observe and

Report: July – December 2006

Our usual wide range of performances, workshops and masterclasses with illustrious specialists, and the British première of an opera written in 1739 — it's been another special term at the Academy.

Royal Academy Opera: 'Dardanus'
...directed from the keyboard at white heat by Laurence Cummings. Sizzling tambourins and bouncing rigadouns gave way to languorous préludes, while the Act V chaconne was as light and sweet as a réligieuse'
— Independent on Sunday

'This really was a première to remember'
— The Times

'The whole enterprise was filled with an understanding of period French style and what it takes to translate it to our 21st-century sensibilities'
— Financial Times

In November, students on the Academy's specialist and intensive Postgraduate Diploma presented Rameau's lyrical tragedy 'Dardanus' — the UK première of its original 1739 version. 'Dardanus' is without doubt one of Rameau's most inspired creations. The production, as usual featuring two casts, combined almost everything which Paris audiences demanded from an opera in the 18th century, updated for the 21st — including a monster, fights to the death, love in its many incarnations, and a troupe of dancers.

In the pit, the Period Instrument Baroque Orchestra was conducted by Laurence Cummings, the Academy's Head of Historical Performance, who has recently conducted at English

National Opera and Glyndebourne Festival Opera. Director Robert Chevara and designer Emma Cattell returned to the Academy following the successes of their 'Falstaff' in 2002 and 'Il mondo della luna' in 2003. The production was generously supported by the John Lewis Partnership.

Rameau played an important role in the early career of Sir John Eliot Gardiner. In a very special related event earlier in the month, Sir John Eliot brought his unrivalled experience to the Academy at a workshop of orchestral excerpts from the opera.

Orchestral collaboration
Academy orchestras and conducting students are fortunate to benefit from regular visits by Sir Colin Davis, International Chair of Conducting Studies. For many of us, memories are still fresh of Sir Colin's televised performance at the BBC Proms in 2005, with an orchestra which combined students from the Academy and New York's Juilliard School. For Sir Colin's latest collaborative project in October, a huge orchestra made up of performers from the Academy and the Guildhall School of Music and Drama performed Berlioz, Tchaikovsky and Elgar on successive nights at Snape Maltings and the Barbican Hall.

theovergrownpath.blogspot.com
(which was rated the best classical



take part in workshops around London. That's where Pete and Julia come in.

Pete: I chose this course particularly because I feel passionate about music and want to communicate that love to others. That's just as important to me as the opportunity to get some skills together which I'll definitely use after I've left the Academy. I find it really inspiring watching and trying to understand how people communicate. Getting involved with all age groups and all walks of life – that's what keeps music alive.

Julia: When I heard about the class before I took it last year, I didn't really know what it was for. Outreach work doesn't have a high profile yet in Ireland. But after the first few classes, I got into it and realised that I really enjoyed it. When we got into the practical sessions, with experts coming in, I found it very motivating and it made a refreshing change from all my other playing! It got me thinking — hopefully I can bring this sort of work back to Ireland when I start working professionally there.

Pete: For me it's also been interesting working in a creative context with classical musicians, because obviously they're amazing players technically. It's been interesting to examine the way that different musicians find space around each other, and take that back to a conventional jazz context.

Julia: The improvisation in particular is quite different to what I do anywhere else, being so much less structured. Over an hour and a half class, you see people loosen up. Seeing how children listen has helped me to consider what play and how I'm playing it. How does somebody respond who's never sat through a classical concert before?

Pete: The session we did with toddlers the other day in Summertown was amazing, using it to draw children into the repertoire.

Julia: When they walked in their minds were completely clean, fresh. We just came in and started playing.

Pete: Because lots of this work is 'on the fly', you have to adapt to the situation. We played some ideas which we'd hoped would suggest jumping to the kids. But they came up with something completely different, flying or something. The kids took the session in a different direction, and we had to react and adapt to that.

Julia: And it's essential when that happens that we've studied different teaching methods. Dalcroze, Kodály etc.

Pete: I played the kids a short improvisation and then Julia conducted, to show that movement could be related to sound, and then we got them to do it. They started off slightly reticently, but soon we got them all coming up, running around the room.

Julia: They realised that they had real ownership of the sound that Pete was producing. They loved that exercise!

John: That really goes to the heart of a lot of what we're doing. If you can find ways for people to explore music by creating something themselves, then they'll want to start to feel involved.

Pete: If you look at music in most other cultures, movement is inherent within it. African cultures where history is transcribed through dance, or samba in Brazil — the music is nothing without dance and the dance is nothing without the music. Western classical music and jazz have lost a lot of that. We still play dances, but no-one actually dances to

them! By making that connection again, you're reminded of the beauty and virtuosity of music.

Julia: It's good to be reminded what it feels like never having played an instrument. This course lets you take a few steps back. OK, it's clichéd and a bit cheesy to say that we're giving something back to society, but I think that we are doing something positive.

Pete: It's really important for people to feel involved with what they hear. The rich world of live music is so different to mp3s and so on.

Julia: I don't necessarily think that it's important to change everything that we do as 'serious' musicians. But if we can somehow persuade people in a community centre in Tower Hamlets that they have just as much right to go to a formal concert as anyone else, then possibly they won't be put off before they try it.

Pete: Definitely I'll continue this sort of work. I really don't care how people get involved, whether it's in a concert hall or a school — for me, what's important is that people hear the music. And it's easy to overlook the benefit to the musicians in all of this. I think that school-kids are your best critics. If it's not interesting, they'll tell you! It's a really fertile place to work on your craft.

Julia: I'm really looking forward to the end-of-year workshop, when I'll lead about 15 nine-year-old children in the gallery at the Academy. Now that I've been led through a workshop by experienced practitioners, I want to see what I can do.

Pete: After being taught by amazing teachers, deciding what to do is really just theft from them!

Julia: We've seen already that sometimes an activity will work and other times it won't but then it's how you respond to that and what you can make of it...

John: And the ability to evaluate is vital to this course. It's OK for something not to work, as long as you can reflect on why it hasn't and learn from that. We want to prepare students for the reality of being a professional musician. So-called 'animateur' skills are in high demand throughout the profession and hopefully these fourth-years will be in a position to take real advantage of that next year. But I think what Julia and Pete have talked about also highlights the much bigger reason for working in community settings - that taking your repertoire, virtuosity and musicianship into unusual places and sharing your skills with people that don't necessarily come to concerts or even have an awareness of the Western classical tradition can be really inspiring and remind you why you wanted to be a musician in the first place.



music website by The Times in September) enthused: 'Difficult to find the superlatives to describe last night's concert... The intonation and attack of the orchestra belied the large number of players. And the sound, oh the sound... But above all it was the playing. It would be foolish to say that the quality matched that of the many big-name orchestras I heard at the Proms this year. This student orchestra knocked everyone, including the Berlin Philharmonic, into a cocked-hat. In Snape Maltings we heard spontaneity, commitment, enthusiasm and above all risk taking.'

Other performances

The Concert Orchestra performed 'free on Fridays' concerts: Shostakovich's Symphony no 10 with conductor Ignat Solzhenitsyn, Rimsky-Korsakov and Tchaikovsky with Mark Elder, Britten and Falla with Thierry Fischer, and an all-Beethoven programme with Sir Colin Davis.

David Sawer introduced some of his own works in the Academy's termly 'Mainly New' concert. An ensemble of Academy students, formed in collaboration with student composers, performed a riveting concert with Peter Maxwell Davies' 'Eight Songs for a Mad King' along with 'Quartet for the End of Time' and Thea Musgrave's 'Pierrot'.

Past and present students of violinist and Academy professor György Pauk joined together to celebrate his 70th birthday, and Academy Symphonic Brass joined friends to mark the retirement of Howard Snell FRAM from the professorial staff at the Academy. Academy Symphonic Wind, conducted by Keith Bragg, performed and

recorded Strauss's Serenade op 7 and Suite op 4 – completing their catalogue of Strauss's chamber music for wind. The Academy is currently finalising the details of a deal with a major company which will increase the distribution of its own-label recordings. Some of the Academy's most accomplished performers of song repertoire, selected to form Song Circle, presented 'Around the World in 80 Minutes'. The Royal Academy Soloists, the Academy's elite string ensemble who are directed by Clio Gould and sponsored by The British Land Company PLC, performed 20th-century English music. The year was rounded off in traditional style with an informal concert performed by Musical Theatre students.

Outside the Academy, the Manson Ensemble performed 20th- and 21st-century music as part of the British Music Information Centre's innovative 'Cutting Edge' concert series and Academy students presented a series of lunchtime concerts in Bristol's legendary Colston Hall.

Teaching

Maxim Vengerov, professor of violin at the Academy since 2005, presented a typically generous and insightful masterclass in November. There was standing room only in the teaching room where, along with a great number of violin students, the audience included a film-crew headed by highly-respected director Mischa Scorer, who has started to record regularly at the Academy for his ambitious new Masterclass Foundation project. This non-profit initiative aims to make available, for educational purposes, the teaching of some of the world's top musicians. Since September, Academy students

have also benefited from masterclasses with many other visiting specialists. The soprano Jane Manning returned to her alma mater to discuss Schoenberg's Pierrot Lunaire, and alumnus Sir Richard Rodney Bennett worked with current students on his compositions for guitar.

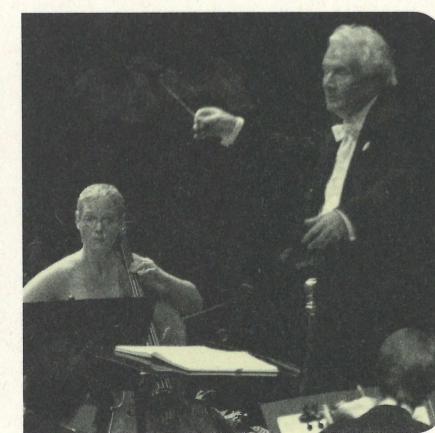
Chinese connections

Academy students and staff featured prominently in a BBC Radio 3 'Music Matters' programme in November which explored the explosion in numbers of fine young musicians who start their careers in China. The Academy is currently in discussions with the Central Conservatory in Beijing to set up a long-term collaborative project which will share the expertise of professors with students in China.

As we write, the Concerts Manager is preparing details of a series of orchestral performances by Academy students in China for March 2007, including a concert in Beijing for 3i, sponsors of the Academy Sinfonia.

Building news

The wall paintings which graced the Academy's foyer when the Marylebone Road opened in 1911, but which were removed soon afterwards, will be reinstated in January 2007. The artworks by Baron Arild Rosenkrantz will return to the Academy initially on a 30-year loan. The Academy is grateful to Baron Erik Rosenkrantz, the Rosenholm Foundation and Tony Travis from the Academy's Development Committee for their generous support towards this project.



Academy People

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The cast of 'Gondoliers' at English National Opera, which opened in November 2006, includes recent graduates **Stephanie Marshall** (2001), **Rebecca Bottone** (2005), **Sarah Tynan** (2003) as well as **Ann Murray Hon RAM** and **Geoffrey Dolton** (1982).

Katherine Allen (2006) won the **Twynn Roberts** competition at the 2006 National Eisteddfod in Swansea.

The **Aurora Orchestra**, holders of a Leverhulme Junior Fellowship, launch their new concert series at the Duke's Hall on 9th March. The ensemble is formed from 15 solo instrumentalists, most of whom are Academy alumni, including leader Thomas Gould (2006) and clarinetist **Timothy Orpen** (2006), who plays John Adam's 'Gnarly Buttons' in the opening concert.

Judith Bailey (1963) is conductor of Penzance Orchestral Society and of Cornwall Chamber Orchestra. As a composer much-inspired by Cornwall, in 2005 she was made a Bard of the Cornish Gorsedd.

Imogen Barford (1983) has recently been appointed Head of Harp at the Guildhall School of Music and Drama.

The composer **James Barrett** (1993), who graduated from the postgraduate opera course at the Academy, is currently developing 'Beekeeper' with the Royal Opera House through OperaGenesis. The project will combine opera, ballet, film, live orchestra and electronics. 'Stato d'Animo', for the Smith Quartet, was recently premiered in Bristol and will be performed in Italy in February 2007. Plans include a new work for **Evelyn Glennie** (1985).

Luke Bedford (2002) has just completed a piece for the LSO. Next, he will write for the BBC National Orchestra of Wales. His songs 'Or Voit Tout En Aventure' are being toured by the Ensemble Modern to Paris, Frankfurt and Madrid in December 2006.

Emily Beynon (1991) is now in her 12th season as principal flute of the Royal Concertgebouw Orchestra. She plans two solo discs for 2007; chamber music by female composers (with Concertgebouw Orchestra colleagues) and a British concerto disc. 2007 sees her first recital tour of Australia and New Zealand and appearances at London's Wigmore and Cadogan Halls.

Lynton Black (1984), bass-baritone, returned to Bayerisches Staatsoper Munich as Mr Flint in 'Billy Budd', and later returned to the Opera Nationale de Paris as the Notar in 'Der Rosenkavalier'. Later this year he will join Glyndebourne Touring Opera in the role of Superintendent Budd in 'Albert Herring'.

Mark Bousie (piano, 1996) has directed music for over ten productions at the National Theatre including the revival of 'His Dark Materials' and the West End transfer of 'Jumpers'. He is currently playing in 'Evita' at the Adelphi. He has performed with the Joby Talbot Band and the Nash Ensemble, and his studio credits include the 'Evita' 2006 London cast recording and 'Aluminium' – an album of avant-garde orchestral arrangements of songs by Jack White.

Kevin Bowyer (1982) is organist at Glasgow University and runs an extensive concert series there which includes many new works. His solo CDs include many landmark recordings of contemporary music as well as the complete organ music of JS Bach.

Giles (1994) and **Ralph** (1996) **Broadbent** are the most senior two of the four brothers who make up Stringfever, 'the world's first genetically modified string quartet'. Giles plays a bright blue five-string viola; Ralph's is sunburst yellow and green and has six strings.

Helen Callus (1990) has released her second disc with ASV, recorded with the New Zealand Symphony Orchestra and featuring concertos by York Bowen, Walton and Vaughan Williams as well as the Elegy by Herbert Howells. She is Artistic Director of the Centrum Chamber Music Festival and will perform at the 35th International Viola Congress.

The pianist **William Chen** (2001) is a professor at the Shanghai Conservatoire.

in 2007. Kemp will tour New Zealand and Australia in 2007, and Europe in 2008.

Gabriel Erkoreka (1997) has received commissions from the Orquesta de la Comunidad de Madrid, the Basque National Orchestra and festivals in Germany, France and Spain. His work has recently been performed in Sydney, Chicago, Amsterdam, Paris and the Venice Biennale. Forthcoming projects include performances in New York and a major work for the Guggenheim Museum in Bilbao.

In 2006, **Louisa Fuller** (1985), as first violin of the Duke Quartet, toured the UK with the pianist and composer Rolf Hind. The quartet's recording of Steve Reich's 'Different Trains' was recently released on Black Box.

Since winning the keyboard final in BBC Young Musician of the Year 2004, current affiliated student **Benjamin Grosvenor** has made major debuts at the Royal Albert, Wigmore and Carnegie Halls. In a diary organised into short patches of concerts, Benjamin will perform Grieg's Concerto with the Philharmonia

Academy musicians have been shaping the profession for generations. We'd welcome your news for inclusion in the next Bulletin — please send it to the address on page 2.



and English Chamber Orchestras in February and Chopin's First Concerto with the North Carolina and Bournemouth Symphony Orchestras in October. Benjamin has recently signed an innovative development agreement with EMI whereby he will gain studio experience as a way of preparing for his own recordings in the future.

Since 2001, **Peter T Harrison** (1970) has been Resident Professor of Singing at the Estúdio de Ópera do Porto, Portugal. His book 'The Human Nature of the Singing Voice: exploring a holistic basis for sound teaching and learning' is published by Dunedin Academic Press.

Phil Holland (1988) lives in Italy and runs her own violin school and orchestra, the Divertimento Academy. She writes most of the music for the group herself. As a solo artist, she plays Celtic harp and sings traditional Irish and Scottish music as well as her own songs. Her latest CD, 'Going Home', was released in December 2006.

Kishani Jayasinghe (2006) is a Jette Parker Young Artist at the Royal Opera House, where she recently made her debut as Prilepa in 'Queen of Spades', to be followed in January by Ines in 'Il Trovatore'.

Current guitar student **Milos Karadaglic** won second prize in the 2006 Haverhill Sinfonia Soloist Competition.

2007 engagements for **Freddie Kempf** (1999) include a solo performance at Symphony Hall, Birmingham, and concerto appearances with the Royal Philharmonic, Seattle and Vancouver Symphony Orchestras.

Maggie Cotton (1956) writes that she studied the 'respectable piano alongside questionable timpani and percussion in the dark ages of the 1950s'. She became percussionist with the City of Birmingham Symphony Orchestra for over forty years. Her book 'Wrong Sex, Wrong Instrument' is available from www.percussionworkbook.com

After 11 years as Organist and Lecturer at the University of Otago in Dunedin, New Zealand, **Kemp English** (1986) now concentrates on performing and recording. His three solo CDs feature regularly on radio, with two being nominated for 'Best Classical Album' in the NZ Music Awards. His second disc with violinist Robin Wilson will be released

Simone Lamsma (2005) recently won Second Prize and the Ysaie Prize at the Indianapolis International Violin Competition: The Strad praised her 'impeccable intonation and full-bodied sound'. Her all-Elgar CD, on the Naxos Laureate Series with pianist Yurie Miura (2005), has been very well received in the press.

Warren Lee (2000) has recently been appointed a Visiting Professor of the EOS Orchestra Academy at Central Conservatory of Music in Beijing, and will perform Brahms' Piano Concerto in D minor there shortly.

Future engagements for violinist **Jack Liebeck** (2003) include the Korngold Concerto with the Royal Scottish National Orchestra and the Tchaikovsky Concerto with Royal Liverpool Philharmonic Orchestra, both in March 2007. In recital Jack will perform in France, Ireland, Birmingham's Symphony Hall, Holywell Music Room in Oxford and London's Wigmore Hall.

Deborah Mollison (nee Price; piano and composition, 1980) works primarily as a composer for film and television. She has scored productions on both sides of the Atlantic including the BAFTA-winning feature film 'East is East', the US feature 'The Boys of Sunset Ridge', 'Simon Magus' for Film Four and the Carlton Drama series 'The Thing about Vince'. She has also worked extensively on documentaries for the BBC and Channel 4. Recent projects have included the feature film 'Infinite Justice', commercials for Levi and Signal, and the hit children's drama series 'Uncle Max'. In 1986, Deborah married **Gareth Mollison** (1977), who is now second horn with the London Philharmonic. They have a daughter, Harriet Lucy Mollison.

Pascal Nemirovski became a professor of piano at the Academy earlier this year. He is currently writing a book on Piano Technique and Pedagogy.

The Ni Ensemble of Luxembourg, founded at the Academy in 1999, include **Heather Madeira Ni** (2002, trumpet), **Leon Ni** (2000, now solo trombone with

Geoffrey Pratley (1963) will shortly publish 'Six Scottish Folksongs' for voice and piano. His many arrangements are published by Stainer and Bell and OUP, amongst others.

Alwynne Pritchard (1992) will complete a 12-month residency at the Federal State of Bavaria's Internationale Kunstlerhaus Villa Concordia in March. Current projects include a piano concerto for Nicolas Hodges and the BBC Scottish Symphony Orchestra and a new work with electronics for the Danish ensemble Athelas.

John Railton (1949) performed Ravel's Concerto for the left hand in the Great Hall, Dartington on October, though with the right hand. He has also released a CD of music for one hand. His daughter Lucy is studying at the Academy, and this year is on an exchange to New England Conservatory in Boston.

Mark Robinson (2005) has been appointed Principal Percussion of the Ulster Orchestra.

Duncan Swindells (1993) is principal bass clarinet with the Royal Scottish National Orchestra.

'Kaleidoscopes (A tribute to Mozart)' by **John Tavener** (1965) was premiered in November 2006, by the Britten Sinfonia in London's Queen Elizabeth Hall with **Nicholas Daniel** (1983), conductor and oboe. His 'A Little Child Shall Lead Them' was premiered later in the same month by the Choir of King's College Cambridge.

Arnfinn Tobiesen, current student and organist of London's Dutch Church, won First Prize in the Opava International Organ Competition.

Guitarist **Christina Travlopoulou** (1997) has released a CD of Chopin transcriptions for two guitars, on ArtLine records with Go Nagano.

Pianist **Tanya Ursova** (2002) represented the Academy at the International Week of Conservatories in St Petersburg in October 2006, where she performed with the Fitzwilliam String Quartet. Following the submission of her PhD at Goldsmiths, she has just celebrated her marriage to Lewis Owens, President of the UK Shostakovich Society.

Charles Uzor (1989) recently completed his PhD on melody and internal time awareness. 'Ricercare', a CD of his orchestral compositions, was released by col legno in 2005.

Philip Venables' (2004) 'String Quartet' will be toured by the Duke Quartet, including a performance at the Wigmore Hall. Current projects also include a commission from the Park Lane Group for Daniel Browell (piano, 2004) and commissions from Ensemble 10:10 in Liverpool, the BBC Singers and the Scottish Ensemble. www.philipvenables.com



In September 2006, the **London Steve Reich Ensemble** (Kevin Griffiths, conductor; Vincent Corver, artistic leader) performed in the Tonhalle Zurich and recorded its first CD, for CPO. Other projects have included a collaboration in London with the Royal Ballet.

Violinist **Nicola Loud** (1996) appears frequently as soloist with the Royal Philharmonic Orchestra. Along with the Academy's Principal, **Curtis Price**, she was a judge for the 11th International Triennial Competition of Stringed Instrument Making in Cremona. She created her own highly-successful cabaret show three years ago, which she continues to perform on luxury cruise ships worldwide. Last year she also recorded 'Sway', an album of popular favourites.

Edward McGuire (1970) received a British Composers Award in 2003 and a Creative Scotland Award in 2004, resulting in a new ballet 'Tian di Yuan', inspired by Chinese and Scots folk styles. Delphian records has released a CD of his music for flute, guitar and piano, which following five-star reviews in the Scottish press was this autumn's Editor's Choice in Gramophone Magazine's Awards issue.

The pianist **Joseph Middleton** (2005, Hodgson Junior Fellow) has been appointed College Musician at Pembroke College, Cambridge.

Postgraduate student **Yurie Miura** won the David Rymer Trust Prize at the Leeds International Piano Competition in October 2006 - the third Leeds in a row where an Academy pianist has won a prize. She has recently recorded a CD of Chopin in Japan - her second disc - where she also gave several solo and concerto performances.



the Orchestre Philharmonique du Luxembourg) and **David Polkinhorn** (2001, solo tuba with the Saarbrücken Radio Orchestra). They recently won the first prize, and a special prize for best interpretation of an original piece for brass, at the International Competition for Brass Ensembles in Passau, 2006.

Emma Nicholson (piano, 1962), Baroness Nicholson of Winterbourne, is Vice-President of the European Parliament's Foreign Affairs Committee, Member of the Human Rights Committee, and Rapporteur for Iraq and Romania. She was recently rated as the joint most environmentally-friendly MEP in the UK by a consortium of environmental groups led by Friends of the Earth.

Feng Ning (2003), a student of Hu Kun, has won the prestigious bi-annual Premio Paganini competition. The prize of €25,000 and worldwide concert engagements also includes a performance with Paganini's own 'Cannone' violin, which earlier in 2006 visited the Academy for the 'Paganini in London' festival — the first time it had returned to London since Paganini's death. In 2002, the winner was **Mengla Huang**, who started his studies with György Pauk at the Academy this year. In 2000, **Natalia Lomeiko** (2003) won the competition.

Postgraduate clarinettist **Rebecca Owen** won first prize in the Tunbridge Wells International Young Concert Artists Competition Wind Section in July 2006.

2006 again saw the music of **Paul Patterson** (1968, Manson Chair of Composition) performed world-wide, and his long-awaited CD of Roald Dahl's 'Little Red Riding Hood and The Three Little Pigs' has just been released. Several UK festivals plan to celebrate his 60th birthday in 2007, when an organ piece and a viola concerto will be premiered.

Betty Roe (piano, 1952) has spent most of the past year composing a community opera for the Janice Thompson Performance Trust. In 2006, she has also written for the International Summer School of the Pipers' Guild as well as works for theremin and choral settings, including one to celebrate the 50th wedding anniversary of **Elizabeth Evans** (1954).

Anneke Scott (2000) has recently been invited to play principal horn with Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique for their 2007 Brahms cycle. She is principal horn of Harry Christopher's The Symphony of Harmony and Invention (the orchestra of The Sixteen) and is frequently principal horn with many other period orchestras. 2007 will also see her record a debut CD of virtuosic hand horn repertoire with the fortepianist Kathryn Cok.

Howard Snell (1956) recently retired from the Academy, with a public celebratory concert with Academy Symphonic Brass, conducted by **James Watson** (1973, Head of Brass since 2001). He has recently published 'The Art of Practice: a Guide for Students'.

Philip Sheppard (1992, professor of cello) will be musical director of the BBC's Liverpool Nativity, a live nativity play in Liverpool taking place in the week leading up to Christmas, set to music that has come from the city. Philip also directed the music for the Manchester Passion street events during Easter 2006.

Richard Stoker (1962, professor 1962-1985) has recently written two large-scale recorder works for John Turner, the first with strings, the second with soprano; an organ work for **Robert Crowley** (1978); a quartet for four bassoons; and a flute sonata for Rachel Smith. A recording of his Trio for Oboe, Bassoon and Piano is due out shortly on the Oboe Classics label.

Ilan Volkov (1997) has been Chief Conductor of the BBC Scottish Symphony Orchestra, where he conducts more than 25 concerts each season, since 2003. In the summer of 2006 he conducted Britten's 'A Midsummer Night's Dream' at Glyndebourne Festival Opera.

Current student pianist **Elena Vorotko** recently won third prize in Leipzig Bach Competition.

Robin Wedderburn (1969) is due to retire from his job as head of strings at St Paul's School in the next three years and has, as a part-time composer, been very pleased recently that more use has been found for his music. He is married to Hazel (secretary to the Academy's Director of Studies Christopher Regan, 1978-1986), with children Alister and Susie (bass guitar and horn respectively).

Clare Welfare (2001) has been appointed Principal Oboe of the KZN Philharmonic Orchestra in Durban, South Africa.

John White (1963, professor at the Academy for over 30 years) has recently published the first full biography on the great viola pioneer Lionel Tertis, who studied at the Academy from 1895 to 1897 and taught here from 1899.

Nicole Wilson (1997) plays first violin with the London Symphony Orchestra. She has also presented concerts including the 2006 All England Masters International Brass Band Championship and performances at the Barbican Centre and Symphony Hall in Birmingham. She wrote and presented the Classic FM Guide to the Orchestra for radio in 2004, and has presented for BBC4 television at the BBC Proms.



Collections focus

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The York Gate Collections 'living museum' and research centre displays instruments, manuscripts, images and other artefacts. An integral part of Academy life, the galleries regularly host lecture-recitals, seminars and workshops which draw on items from the Academy's collections. On the ground floor, the new Academy Chimes shop has a wide range of printed music, books and accessories as well as Academy-themed gifts.

This new regular article in the Bulletin will take an in-depth look at particular items from the Collections. Here, we explore a Square Piano by Ignaz Pleyel, Paris, c.1843, No.10200, property of Oswald de Sybel. The instrument is on long-term loan to the York Gate Collections at the Royal Academy of Music.

This handsome instrument has the following text inscribed in ink on the name plaque; **Médailles d'Or, 1827, 1834 et 1839. / Ignace Pleyel & Compie / Facteurs du Roi / PARIS.** The serial number 10200 is stamped at the bass-end of wrestplank, the bass-end of framing, and on top of the bass-end of action frame.

Ignace Pleyel (1757–1831), himself a pianist and composer, founded a piano-making business in 1807. He had been a pupil of Haydn and his musical background was rooted in Viennese aesthetics and practice, however, he chose to make square pianos in the Parisian style. His son Camille (1788 – 1855), also a pianist, studied in London with Dussek and was a friend of the piano makers Broadwood and Tomkison. He became a partner in the company in 1815 and took over in 1824.

Bulletin interview

Freddy Gavita

Freddy Gavita is a third-year jazz trumpeter.

So how do you become an undergraduate jazzer at the Academy? I come from Norwich, and felt that I needed to be in London for all the opportunities it provides. I've had quite a few friends who've come here, and I knew how high the standard is. You gain so much by being inspired by the creative players who're all around here. The six of us in our year work really closely together – we're really a ready-formed band – and we're always learning from each other. It's amazing, but we never argue either.

How did you start playing? I was a cathedral chorister for four years. It was a brilliant training, performing almost every day and getting to know a broad spectrum of music. Being able to hear intervals clearly in your head makes a huge difference, particularly when you're improvising.

I've been playing jazz since I was nine, so the sounds have been in my ears for years now, which helps a lot. I started learning trumpet in primary school with Dave Amis, who was all



over the London scene from the 60s to the 80s. He taught me everything until I started here. He has a great way of demonstrating techniques – the first time he tried improvising with me, I just didn't understand what he was doing, but within 30 seconds it clicked. He also taught my present teacher, Pat White, who went on to study at the Academy and is now playing first trumpet in 'Spamalot' in the West End.

It sounds like you were lucky to have had such an inspirational first teacher. What have you learned from the professors here? Gerard Presencer (Head of Jazz since 1999) is of course a great player, and unbelievably versatile – he does everything from innovative jazz to high-pressure session playing, and my one-to-one lessons with him have taught me a lot. It's been great to learn with other instrumentalists too. It gives you a new perspective to work with an experienced saxophonist or drummer.

What about playing in public? We work a lot within our year-group, taking ensemble classes and studying the greats like Charles Mingus and Thelonious Monk. Although we play their music, we always play like 'us' – we're not just recreating their sounds. This year, we've been learning the music by ear direct from the original recordings, or transcribing it, which can get tricky! We've also played as a group at the Derby Jazz Festival. All the years join together to do big band and world rhythms.

Outside the Academy, I've played with John Dankworth and the National Youth Jazz Orchestra. Last time I was in a studio with the NYJO, I ended up recording a commercial too. I just happened to be in the right place, so the production team got hold of me, gave me headphones for the other instruments and a click-track, and sent me going. I had two takes to get it right – a real challenge, but valuable experience. Once they had added some reverb, I sounded pretty good!

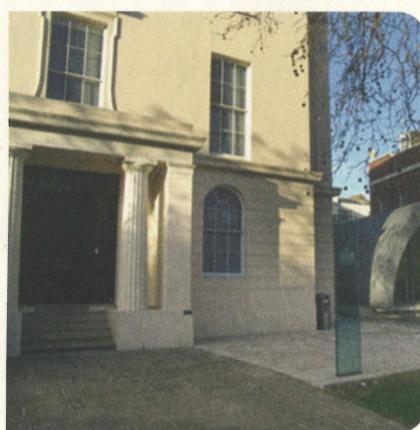
It was under his influence that Pleyel started to build instruments with the English grand action and with other innovations inspired by Broadwood while maintaining tonal ideals that were coloured by Viennese instruments. Pleyel first made grand pianos in 1827 and the design was not perfected until the late 1830s. Frédéric Kalkbrenner (1785–1849) became a partner in 1829. As a pianist, he was noted for his delicate and sensitive playing. Pleyel married Marie Moke (1811–1875) in 1830 and in 1831 Chopin became closely associated with the firm. These were pianos made and developed by pianists for pianists.

Camille Pleyel was noted for the intimate and subtle tone of his square and upright pianos. He constantly experimented with soundboard design, stringing and details of the action in pursuit of his ideal of sound and touch. This large and ambitious model is triple-strung like a grand and has bass strings as long as those of Pleyel's artistically-acclaimed short-model grand pianos. There is a documented link to the circle of the artist Delacroix and hence a possible link with Chopin.

The Whatmore Trust is supporting the cleaning and restoration of this piano. The original strings have survived; these have been removed and will be preserved with the piano while it will be re-strung with appropriate copies for playing.

The original cloths, felt and leather will be cleaned and re-used wherever possible. The pedal mechanism for the damper release and jeu céleste (a French variant of the Viennese moderator where leather tongues are slid between the strings and the hammers to produce a quieter, more veiled and less percussive timbre) will be reconstructed. It is hoped that the piano will be in playing order in the Spring of 2007. A full photographic record of the restoration process will be published on the Academy's website.

The York Gate Collections are open every weekday (11:30am–5:30pm), and weekends (12:00–4:00pm), except for the period from 22nd December 2006 to 2nd January 2007.



Professor Christoph Wolff wins first Royal Academy of Music Bach Prize

The inaugural £10,000 annual prize, established by the Kohn Foundation and presented by the Royal Academy of Music, has been awarded to Professor Christoph Wolff.

The 'Royal Academy of Music Bach Prize', sponsored by the Kohn Foundation, is awarded to an individual who has made an outstanding contribution to the performance and/or scholarly study of the music of Johann Sebastian Bach. The selectors for the inaugural prize were Professor Curtis Price KBE (chair), Professor John Butt (Glasgow University), Professor Laurence Dreyfus FBA (Oxford University) and Dr Ralph Kohn FRS (Kohn Foundation).

The prize was presented by HRH The Duchess of Gloucester to Professor Wolff in the Academy's David Josefowitz Recital Hall on 16th October 2006. The presentation included performances by Laurence Dreyfus and John Butt of Bach's Sonatas for viola da gamba and harpsichord. Professor Wolff also gave an illustrated talk on exciting recent discoveries from his research team working in the Bach archives in Leipzig. Born and educated in Germany, Professor Wolff taught at the University of Erlangen, the University of Toronto and Columbia



University before joining the Harvard faculty in 1976, where he is currently Adams University Professor.

He has been elected to membership of the American Academy of Arts and Sciences, the American Philosophical Society, the Saxon Academy of Sciences at Leipzig, and the Akademie für Mozart-Forschung in Salzburg, and he is Director of the Bach-Archiv Leipzig, President of the Commission mixte of the Répertoire International des Sources Musicales, and on the Board of the Packard Humanities Institute. Professor Wolff's primary research interests extend to the music from the 17th to the early 19th centuries, especially to Bach and Mozart studies. He won the Otto Kinkeldey Award of the American Musicological Society for Johann Sebastian Bach: The Learned Musician (2000), which has been translated into eight languages.

The Bach Prize was founded at the suggestion of Ralph Kohn — baritone and pharmacologist, generous supporter of the arts, medicine and science, curator of the Bach Archiv in Leipzig, and a discerning collector of rare books and music manuscripts — in honour of his own home town's most famous son.

Left to right: Professor Curtis Price, Dr Ralph Kohn, HRH The Duchess of Gloucester and Professor Christoph Wolff.

Bulletin interview

Sasha Calin

Oboist Sasha Calin is making the most of her time at the Academy. Here, she tells us about some of her current projects.



I gather that you didn't study music for your first degree.

That's right. I read geography, simply because I loved the subject. But I always planned to do music at postgraduate level. I kept playing a lot at Cambridge, and in fact during my time there I took part in an affiliated part-time study course at the Academy.

What have you done now that you're here full-time?

Basically, lots more playing and practice! The oboe department offers such a wide range of classes that I'm kept very busy. We have one-to-one lessons, masterclasses, numerous performing opportunities, competitions, geeky oboe things like maintenance and reed-making, and the odd exam too. But there's also a freedom to pursue what you want to do. Last year I did some Poulenç chamber music, and this year I'm planning on playing some Zelenka and Mozart. I'm also playing for the period instrument orchestra in Royal Academy Opera's *Dardanus*.

What other orchestral playing have you done?

I'm in the European Union Youth Orchestra so I've had the opportunity to play some of the big symphonic repertoire with amazing conductors and soloists. And in the Academy I'm very involved in a new initiative for orchestral training, which has been funded by the Leverhulme Trust. A group of eight of us have been selected as Fellows for the scheme, and I'm the project manager. The idea is that we broaden students' experience of orchestral playing by organising a series of workshops in which we examine, in real detail, particular orchestral techniques. For example, this term we've had Stephen Hough come in to discuss how to follow direction from the keyboard, and next term, Paul Goodwin is taking a workshop on playing classical repertoire on modern instruments.

The fact that the scheme is run by students makes it absolutely unique and an amazing thing to be part of. Given that many professional orchestras are now run by player-committees, it's great to have the opportunity to gain an insight into how organisations such as the Philharmonia are run. We choose the repertoire, we choose which conductors we'll work with, we fix the players, and we also get feedback from the players so we know how to improve.

You'll graduate in the summer – and what next?

I hope to spend a year or two studying intensively in Germany. Quite a few other oboists from the Academy have gone there recently, and it's a great way to gain another level of experience. Longer-term, I hope to play professionally in orchestras and chamber ensembles. I love the social aspect of playing in a group, so don't want 'just' to be a soloist. Ideally I'll be able to keep up historical performance as well - I find that the styles complement each other. But unfortunately that means twice as much reedmaking so I don't know how long that idea will last!

Membership at the Royal Academy of Music

The weeks before Christmas are always very busy at the Academy, and as we write there is much excitement in the lead-up to our last events of the year. We wish to thank Steven Isserlis and Sam Haywood, who are performing at our annual Members' concert and reception on 4th December. Royal Academy Opera students have delivered magnificent performances of Rameau's *Dardanus* to packed houses, including at our very successful Members' evening. We wish you all a very festive Christmas and New Year and hope to see you soon.

Membership Form

I would like to support the Royal Academy of Music over the next 12 months.

I hereby declare that I wish my donation to fund education and support for students of the Academy.

<input type="checkbox"/> Member	£100
<input type="checkbox"/> Supporter	£250
<input type="checkbox"/> Associate	£500
<input type="checkbox"/> Patron	£1,000
<input type="checkbox"/> Benefactor	£5,000
<input type="checkbox"/> Other amount	£ _____

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Don't forget, by donating via Gift Aid you can increase the value of your gift by 28% provided you are a British tax payer.

Please tick this box if you wish to donate via Gift Aid.



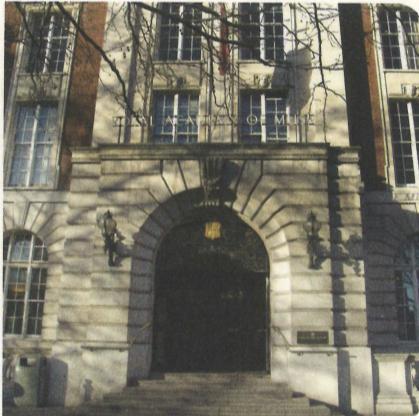
A word from Carol McCormack, Director of Development



Thank you

The Academy is very grateful to Miss Elizabeth Mason who in October 2005 donated a portrait of Franz Liszt, oil on panel, to the Academy. This is probably after a painted portrait of the composer by Paul Düffcke (1876). The remaining labels on the rear of the frame reveal the portrait to have come from Toronto, and it may have been painted by someone in the Mason and Risch piano factory, a leading Canadian company which was founded in 1871. Miss Elizabeth Mason, who donated the painting, is herself a member of the Mason family.

Thank you also to Lady Chelwood for her generous gift of portraits in oils of Dame Moura Lympany and of Her Majesty The Queen, both by the artist Anthony Butler. These will be on display in 2007.



Legacies to the Royal Academy of Music

We would like to thank all of our alumni who have been in touch about leaving a legacy in their Will to the Academy and I am delighted to have met so many of you.

Currently, our legacy income helps us to fund some of the following areas:

- > Student scholarships
- > Masterclasses with world-class tutors
- > Instruments for student practise and performance
- > Student productions
- > State of the art facilities for student tuition

- > Vital upkeep of performance spaces
- > Refurbishment of study areas
- > Ongoing capital projects

As always, do not hesitate to contact me or come and see me if you are able to support the Academy.

Carol McCormack
Telephone 020 7873 7332
Email: c.mccormack@ram.ac.uk

Coming up: Spring 2007

As always, there's a lot to look forward to at the Academy over the next few months. Here are some of the highlights for the Spring Term:

The great Russian composer **Sofia Gubaidulina** makes a very rare visit to London in January. We celebrate by concentrating on one of her favourite instruments, the accordion, in an evening concert on 15th January. Visiting Professor of Accordion Friedrich Lips will give a pre-concert talk.

Royal Academy Opera's production for the term is a double-bill of Tchaikovsky's '*lolanta*' and Puccini's '*Gianni Schicchi*', conducted by Steuart Bedford with director Orpha Phelan and designer Leslie Travers. Song Circle present a Schubertiade (31st January).

In **jazz**, a double-bill on 1st February celebrates the 1930s sounds of the Savoy and Gerry Mulligan's legendary recording at the Village Vanguard. The Academy Big Band performs a selection from Duke Ellington's Sacred Concerts (23rd March).

James Watson conducts Janácek with **Academy Symphonic Brass** (26th January), Yan Pascal Tortelier conducts Kodály and Rachmaninov with the **Symphony Orchestra** (2nd February), and a series of concerts celebrate the 60th birthday of Paul Patterson, Manson Chair of Composition. Finally, our popular '**free on Fridays**' lunchtime concerts feature Songs from the Shows (12th January); music for harp (26th January); Sir Colin Davis conducts Beethoven (9th February); the period-instrument Becket Ensemble (16th March)

In addition, the usual host of daily concerts, masterclasses, workshops and research events include regular visits by Sir Peter Maxwell Davies.

If you haven't visited for a while, we hope that you'll consider dropping in for a concert or masterclass, or just to look around the York Gate Collections. You can find a full and regularly-updated list of all public events at www.ram.ac.uk/events